

Saturday May 14, 7PM

Sunday May 15 3:30PM • 7:30PM

McFarland Performing Arts Center



MADISON **SYMPHONY**

GREG ZELEK, WITH THE DIAPASON **BRASS AND TIMPANI**

In my first of many collaborations with fellow Madison musicians, I am excited to perform alongside The Diapason Brass quintet and timpani in a concert that will pair our Mighty Klais with some of the loudest instruments in the orchestra. This program of music written for a variety of pairings will include Gigout's Grand Choeur Dialogue, a transcription of Rachmaninoff's famous Vocalise, and an arrangement of Bach's famous Toccata and Fugue in D minor for organ and timpani. Audiences will enjoy the expressive and fluid partnership of MSO's Principal Trumpet, John Aley, and the newly appointed trumpet professor at UW LaCrosse, Matthew Onstad; the warm sounds of MSO's Principal Horn, Linda Kimball: the creative flair of UW Madison's trombone professor, Mark Hetzler; the thrilling facility of MSO's Principal Tuba. Josh Biere: and the thunderous rhythm of MSO's Principal Timpani, John Jutsum. The event will have me pulling out all the stops on our Overture Concert Organ to match the excitement and volume of my colleagues on stage!

- Greg Zelek, Principal Organist and Elaine and Nicholas Mischler Curator of the Overture Concert Organ

Greg Zelek, Organ

Gigout, Grand Choeur Dialogue

Dinda. Nocturne

Weaver, Toccata

Rachmaninoff, Vocalise

Elgar, Pomp and Circumstance

DiLorenzo, Fire Dance

J.S. Bach, Toccata and Fugue in D minor, BWV 565 Sullivan, The Lost Chord

Guilmant, Final from Symphony No. 1 in D minor

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Dates, artists, and programs subject to change.

ALL TICKETS \$20

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"Zelek is quite extraordinary in the classical music world."

> - Jon Hornbacher, PBS Wisconsin Life



John Alev Trumpet

FRI. **MAY 20**

7:30 PM



Matthew Onstad **Trumpet**



Mark Hetzler Trombone



Linda Kimball Horn



Joshua Biere Tuba



John Jutsum Timpani

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There's poem in this place in the footfalls in the halls in the quiet beat of the seats.

-Amanda Gorman, from "In this Place: An American Lyric" (2017)

TYRANTS FEAR THE POET.

That line, appearing midway through Amanda Gorman's poem "In this Place: An American Lyric," lands with the force of the tyrant's fist and the lilting confidence of the truth-telling poet. Gorman's cadence expertly forces the reader to pause here and consider the tyrant facing the poet in one brilliant, breath-catching moment.

Tyrants fear the poet. When we chose these words from this poem last July to frame our second semester theme, we couldn't imagine the tyranny that would be on full display in 2022. What we did imagine, as musician-poet-educators, was the opportunity to examine from multiple perspectives, through music, how art—whether it's music, poetry, painting, etc.—asks us to see outside ourselves and gives us courage to recognize that we can be both the tyrant and the poet. They share the same space.

Through the repertoire and our thoughtful discussions this semester, we have a deeper appreciation for the everlasting power of music (and really all art), to make us more bravely human. Honest, empathetic, and brave. We're grateful for the opportunity to share this special repertoire with you today in person, and thank you for supporting these incredible young people on their creative journey.

SPECIAL THANKS

To Diana Popowycz for generously and expertly advising us on Ukrainian pronunciation—and for your commitment to education and friendship, always.

To all of our donors and supporters who continue to recognize the value of our work, thank you!

To our MYC community of singers who remind us every week that making music together is a healing force, and to their families who make this all possible. Thank you!

ABOUT THESE CONCERTS

MYC's spring concerts are generously supported by Dane Arts (with additional funds from the Endres Mfg. Company Foundation, The Evjue Foundation, charitable arm of The Capital Times, the W. Jerome Frautschi Foundation, and the Pleasant T. Rowland Foundation); Green Bay Packers Foundation; American Girl's Fund for Children; W. Jerome Frautschi Foundation; Kenneth A. Lattman Foundation; Pleasant T. Rowland Foundation, and Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.



Kenneth A. Lattman Foundation | W. Jerome Frautschi Foundation

PLEASE NOTE

Every MYC concert is recorded (this one both video and audio), and each concert represents the extraordinary effort and hard work of our young musicians. We want them to remember their performance for its artistry, not its interruptions.

Please silence or turn off all electronic devices. If you are attending with young children and they are having trouble enjoying the concert quietly, thank you for stepping out into the lobby.

Thank you for your cooperation.



CONTACT US

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CONGRATULATIONS

BEVERLY TAYLOR

Carrel Pray Music Educator of the Year for 2022

The Carrel Pray Music Educator of the Year Award is presented annually to an individual for their significant contribution to music education in our region or significant support of Madison Youth Choirs and our programs.

Beverly joins the company of these past award winners:

About Carrel Pray

Carrel Pray (1919-2016) was the founder and first director of the Madison Boychoir, who famously invited boys throughout Madison to sing via fliers that read "Why Not?" The MYC Music Educator of the Year Award was renamed in 2015 to permanently honor Carrel's legacy.

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TYRANTS FEAR THE POET

7:00pm Saturday, May 14 McFarland Performing Arts Center

PURCELL

Margaret Jenks, conductor Sarah Gehrenbeck, piano

BRITTEN

Randal Swiggum, conductor Steve Radtke, piano

HOLST

Margaret Jenks and Randal Swiggum, conductors Steve Radtke, piano



PURCELL



Viva, viva la musica! (sung in Italian)

Michael Praetorius (1571-1621)

How does this song fit our *Tyrants Fear the Poet* theme? Tyranny depends on complete control over the way those around them see, understand, and interpret events. Poets (creators, musicians, artists, writers, philosophers) often look at various or unique ways of seeing and interpreting. The "poet" side of humanity is never going away, as this piece states. Music, and those who create it, have been here since the beginning of recorded history and will continue on. As Purcell members stated eloquently, "Artistic thinking is like a tyrant having an immortal enemy." *Long live music!*

Ancient Mother

Traditional Cherokee Nation

Dawn Lawler, flute

One way to understand the idea of a "poet" is someone who speaks a truth out loud even when it is disruptive to those in power. For many years, as the U.S. grew during an age that praised advances in industrial production, our relationship with the Earth took a back seat. This song and text from the Cherokee Nation reminds us of poets who have long regarded a relationship with the Earth as sacred.

Lobster Quadrille

Music by Carol Jennings (b. 1936) Text by Lewis Carroll (1832-1898)

Charles Lutwidge Dodgson (a.k.a. Lewis Carroll) was revolutionary when he wrote *Alice in Wonderland*, a tale that has been analyzed as an allegory for mathematical, scientific, philosophical, and political ideas. The concept that a work for "children" could be so multi-layered and complex, while also seemingly fun and whimsical was a counter-cultural "poet" way of thinking.

"The Lobster Quadrille" is a song and dance recited by the Mock Turtle. It is a parody of the poem "The Spider and the Fly," (which opens with the lines "Will you walk into my parlor?' said a Spider to a Fly"). The meter of both poems is identical, as well as the flow of the lines. It is almost as if Carroll took "The Spider and the Fly" and just inserted some new words—like MadLibs. This is exactly what Purcell members did, as they came up with

their own new (and nonsensical) whimsical versions of the poem!

In true poet form, this song leaves the listener with many questions: Is there a deeper life lesson or is this just fun language? Who do we empathize with: the whiting or the snail? Does the snail ever join the dance?

Take Time in Life

Traditional Liberian, arr. Swiggum

Taking time—time to think about possibilities, time to understand other perspectives, time to really get to know our neighbors, time to notice and appreciate details, time to consider and reconsider our own beliefs and biases—is the way to nourish our own inner poet. This song does as the title suggests and uses repetition so that we can really appreciate the idea of the text.

BRITTEN



Ein feste Burg ist unser Gott (sung in German)

Johann Hermann Schein (1586-1630)

A mighty fortress is our God,
A good defense and weapon,
He helps us, and frees us from all danger
That befalls us.
The ancient evil enemy
Now has serious intention,
Great power and much cunning,
On earth he has no eaual.

Martin Luther's original song of 1527 became known as the "Battle Hymn of the Reformation" and its stirring melody and vivid text certainly inspired the young Protestant movement in its early years of conflict and danger. By the 17th century, this hymn had been woven in the fabric of Lutheran musical life, and Johann Hermann Schein wrote this setting probably to be sung by boys in the St. Thomas Church in Leipzig, where he was musical director. Schein had been a chorister himself and knew the most effective way to feature the brilliant clarity of boys' voices. This piece, in the popular Italian style of the day, takes each phrase of Luther's hymn and enlarges it with inventive melodic variation, while still capturing its original "speak-truth-to-tyrants" boldness.

Fancie

Benjamin Britten (1913-1976) Text by William Shakespeare, *The Merchant of Venice*

Although only 55 seconds long, this dazzling little piece gave the choir several big ideas to wrestle with concerning the power of the "poet" (in this case both Shakespeare and Britten) to force us to look deeper than surface meaning. The piece is filled with puzzles. What meaning of the word "fancy" is intended here? To Elizabethans, the word had several meanings, including a) fantasy or imagination; b) decorated and "fancy" (as in a "fancy" dress); and c) to have a crush (as in "I fancy him"). The final meaning is the one we settled on. The poem emphasizes the short life of this kind of fancy, and rings its funeral bell. The slipperiness of meaning in the poem is underscored in the music, which keeps modulating—changing tonal centers literally in the middle of the phrase. It is only the final "ding dong, bell" section that settles into a confident G major key. We are delighted to carry on our tradition of performing a piece by our namesake, Benjamin Britten.

Straighten Up and Fly Right

Nat King Cole (1919-1965) arr. Swiggum

One of America's most popular and beloved jazz standards, this 1943 song was based on a playful African folktale that the young Nathaniel Coles (originally with an "s") often heard his pastor father preach from the pulpit. The story is of a monkey who climbs on top of a buzzard for a free flight, but has already observed how the buzzard often makes this deal and then drops his passenger (to become a snack). The lesson seems to be either "never expect a free ride" or "don't underestimate the person you are taking advantage of" (or both). Cole was very aware of how Black men in America were literally being "taken for a ride" and the song carries a strong racialized subtext. In fact, when he needed cash and sold the song to white publisher Irving Mills, the exploitative contract earned Mills (not Cole) all the song's royalties and even billing as the song's co-writer. While the Nat King Cole Trio continued to popularize the song, Mills took all the credit and profits. The song has gone on to be one of the most recorded swing tunes in history, with famous versions by the Andrews Sisters, Diane Krall, Ella Fitzgerald, and even Lyle Lovett.

HOLST



Hallelujah, Amen

George Frideric Handel (1685-1759)

Handel's 1747 oratorio, *Judas Maccabeus*, is not as well-known as his famous *Messiah*, but is just as dramatic and musically compelling. It is literally a story of defeating a tyrant, against all odds. The oratorio recounts the story of Judah Maccabee who led the successful revolt in Jerusalem against the tyrant Antiochus in the 2nd Century B.C.E., commemorated each year during Hanukkah. One of the most famous of the many thrilling choruses from the oratorio, "Hallelujah, Amen" is the finale of the work, a chorus of rejoicing, which exhorts the Israelites to join with angel voices — cherubim and seraphim — in divine song.

Judas Maccabaeus has another interesting legacy, mostly unknown to Americans. It was a calculated political move on Handel's part to write a massive, heroic piece about (in words from the libretto) "a Truly Wise, Valiant, and Virtuous Commander." Handel's English audiences knew exactly who he was alluding to: the King's son, William, Duke of Cumberland, who had led the English troops to victory at Culloden, Scotland on April 16, 1746. (The Madison Boychoir had a very moving experience, visiting Culloden battlefield during our 2018 tour.) The Scottish rebellion had been led by Prince Charles Edward Stewart ("Bonnie Prince Charlie"). The legacy of William is mostly forgotten, except in history books. Ironically, it is the legacy of the defeated Bonnie Prince Charlie that is kept alive through song and legend. In real political terms, it is often the voice of the poet that lives on, through lyric and song, when the tyrant is gone.

Dirait-on (sung in French)

Morten Lauridsen (b.1943)

Abandon enveloping abandon, Tenderness brushing tendernesses, Your oneness sustains you eternally, so they say;

Your very heing is nourished by its own enlightened reflection; So you invent the theme (you show us) how Narcissus is redeemed.

What is to be feared from a poet? Partly it is poetry's power to enlarge our sense of the possible. To see something so familiar as a rose, but see it as if for the first time. Poet Rainer Maria-Rilke (1875-1926) was obsessed with roses and wrote hundreds of poems that reflect on what is a rose. "Dirait-on" ("so they say") has become one of his most beloved poems, thanks to this 1994 setting by Morten Lauridsen.

Lauridsen was aiming for a simple, almost folk song like style, or something that chanteuse Edith Piaf might have sung. What he created is both simple and complex, like the poem itself, which has prompted rich discussions with Holst members about the relationship between the poem and the notes. We began our study of the piece by sitting in small groups, simply looking at a real rose. The insight Holst members brought to the discussion informed our shared (and always growing) understanding of this difficult but rewarding piece.

Shosholoza (sung in Ndebele and Zulu)

Traditional song from Zimbabwe

Go forward, go forward! On these mountains. Train from South Africa. You are running away.

"Shosholoza" is one of the most fascinating examples of a song whose life and meaning has been constantly reinvented. Originally a miner's song, there is some dispute about whether it describes the journey by Ndebele men to work in the mines of South Africa, or their journey home to Zimbabwe (formerly Rhodesia). "Shosholoza" means "go forward" but the sound "sho-sho" also imitates the steam train ("stimela"). The song's strong rhythm helped men swing axes together but also to face the overwhelming boredom, heartache, and stress of a crushing job, far from home. Nelson Mandela recalls singing the song at Robben Island Prison, and compared the apartheid struggle to an "oncoming train." In a post-apartheid South Africa, the song lived on as a song of solidarity, sung by activists and athletes alike to show hope in the face of struggle. It became especially famous at the 1995 Rugby World Cup which South Africa won, and can often be heard sung by South African athletes as they come onto the field. The sound of "the poet" (this powerful piece of music) thundered back against the injustice and hopelessness of apartheid.

TYRANTS FEAR THE POET

3:30 Sunday, May 15 McFarland Performing Arts Center

CHORALIERS

Lisa Kjentvet, conductor Vincent Fuh, piano

CON GIOIA

Carrie Enstad and Marie McManama, conductors
Patrick Christians, piano

CAPRICCIO

Lisa Kjentvet, conductor Vincent Fuh, piano



CHORALIERS



Hashivenu (sung in Hebrew) Traditional Hebrew

Restore us to yourself, O Lord, that we may return to You. Renew our days, as of old. (Lamentations of Jeremiah 5:21)

The prophet Jeremiah (c.650-570 BCE) watched as Jerusalem was destroyed and his people were taken captive by the Babylonians. He himself was exiled to Egypt but he continued to call the Jewish people to repentance, true worship, and social justice. His words, including "hashivenu," are still recited as part of the readings for Tisha B'Av, the day in the Jewish calendar which recalls the destruction of the temple and the exile of the Jews. When the reader reaches this verse—the second to last verse in the book—he pauses, and the congregation recites it in unison. Then it is sung, to a haunting melody like this one, as the scroll is returned to the ark. (Program note by Margaret Jenks).

Where'er You Walk (from Semele) George Frideric Handel (1685-1759)

"Where'er You Walk" is an aria from *Semele*, an opera written by Handel in 1743. The opera takes its name from classical mythology and tells the story of Semele, the mother of Dionysus. Jupiter, king of the gods, is in love with the mortal princess Semele, but she expresses her discontent that he is a god and she is a mere mortal. This aria is sung by Jupiter as a way to reassure Semele, promising her that wandering in the palace gardens will be like paradise, and inviting her to revel in its delights.

The Gospel Train

Traditional spiritual, arr. Shirley McRae

The Gospel Train is an African-American spiritual that invites all of us to "get on board!" with its captivating melody, driving rhythm, three-part harmony and persistent message of hope. The "gospel train" was a secret code for passing to freedom through the Underground Railroad. From spirituals to freedom songs, music has played a critical role in informing and inspiring social consciousness throughout our history as a nation. May music continue to provide a means by which people are united as we strive to make freedom a reality today.

CON GIOIA



Sull'aria (from *Le Nozze di Figaro*) (sung in Italian)

Wolfgang Amadeus Mozart (1756-1791)

A little song on the breeze:
"How sweet a little breeze
This evening will sigh
Under the pines in the little forest."
And the rest he'll understand...

We have all been both a bully and a victim, whether we realize it or not. Mozart was definitely both at times, but he is still widely regarded as a musical genius and one of the most influential, brilliant, and creative musicians in all of history. Le Nozze di Figaro examines the norm of the elite having all the power. The unusual focus on the friendship between a countess and her maid honors voices that aren't always heard and turns traditional class roles upside down.

Thula Klizeo (sung in Zulu)

Joseph Shabalala (1940-2020)

Joseph Shabalala founded the singing group, Ladysmith Black Mambazo, in 1964 in Ladysmith, South Africa. Singing in the traditional Zulu style of isacathamiya, they flourished during the painful era of apartheid in South Africa. Though their music stood in direct contrast to apartheid principles, they were able to move and perform throughout the country when most black South Africans could not. Their music championed values the government denied—the universal messages of peace, love, and shared humanity. In 1988, while on tour in NYC, Shabalala was missing his home, and not certain that the government would allow him to return. He wrote the chant, "Thula Klizeo," meaning "Be still, my heart. Even here, I am at home."

I Shall Not Be Moved

Traditional, inspired by Rhiannon Giddens arr. Con Gioia

Diedre Buckley, viola

I will stand with pride so...
Singing for the future...
The world may try to break me...
Tyrants come unrooted...

... I shall not be moved
... I shall not be moved
Like a tree planted by the water
I shall not be moved

Originally a hymn that was adapted by enslaved people and later became a Civil Rights movement protest song, "I Shall Not Be Moved," has seen many adaptations since it was first recorded in 1929. Over the last hundred years, musicians of all sorts have made it their own. Our singers created over 50 unique verse possibilities that derived from our thorough study of Amanda Gorman's poem "In This Place," our examination of the history and origin of the folk song, and our own interpretations of tyranny and poetry. We then discussed the appropriate verse order and how best to arrange our composition to honor all these elements. What you hear is an entirely unique creation, built on the legacy and strength of so many before us, and sharing dreams for a hopeful future.

CAPRICCIO



Ich jauchze, ich lache (from BWV 15) (sung in German)

Johann Sebastian Bach (1685-1750)

I shout, I laugh, I shout resoundingly for joy. You mourn with sighs, you weep over the same cause. The sudden destruction of your power distresses you, but to me such ruin has brought great joy, since in the future death, devil and sin will be mocked.

This lively duet comes from an Easter cantata, celebrating the joy of the resurrection and the triumph of good over evil. A prime example of text painting, two masterfully crafted melodies are woven together to represent two incongruous ideas, laughing for joy and mourning with sighs.

The subject is a lilting melody built on thirds and the countersubject is a descending chromatic passage. Later we hear staccato eighth notes on verlacht (mocked), known as the laughing motive. While long attributed to J.S. Bach, a recent discovery reveals that the cantata may actually have been written by his third cousin, Johann Ludwig Bach (1677-1731).

There Is A Garden (from *Trouble in Tahiti*)

Leonard Bernstein (1918-1990)

"There is a Garden" is an aria from the opera *Trouble in Tahiti*, about a young couple's troubled marriage. Ironically, Bernstein began composing the one-act opera while on his honeymoon in 1951, although the story is believed to be loosely based on the relationship of his own parents. In this introspective aria, Dinah recounts a dream she had to her analyst. She recalls standing in an untended garden, choked with weeds. She hears a voice calling to her, describing a beautiful garden, a place of love and harmony, and she tries desperately to find it.

Wau Bulan (sung in Malay) Malaysian Folk Song, arr. Tracy Wong

Ian Disjardin, percussion

"Wau Bulan" is a folk song and dance that originates from Malaysia. It is performed in the Dikir Barat style whereby performers sit in rows on the floor/stage to sing and do choreographed hand and body movements. Dikir Barat is usually performed by Malaysians as a way of preserving and cultivating the Malay community culture of song and dance. The flexibility of this style of performance allows the music to be adapted to various settings and performers. Performers are also encouraged to come up with new lyrics to any existing tune. "Wau Bulan" describes the beauty of the Malaysian traditional kite (wau) with a rounded bottom shaped like a half moon (bulan) as it flies up high in the sky.

COMBINED CHOIRS



So Here I Stand

Karen Linford (b. 1967) Text by Malala Yousafzai

Diedre Buckley, viola

Pakistani activist, Malala Yousafzai, has been a voice for women's rights since 2009 when she was 11 years old. She was famously nearly assassinated in 2012 in retaliation for her activism. As the subject of an Oscar-nominated documentary, countless articles, author of several books, including a memoir, and winner of the Nobel Peace Prize, Malala remains an inspiration for girls across the globe to fight for their rights.



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A celebratory slide show honoring our senior class is on display in the lobby.

TYRANTS FEAR THE POET

7:30pm Sunday, May 15 McFarland Performing Arts Center

CANTILENA

Margaret Jenks, conductor Steve Radtke, piano

RAGAZZI

Michael Ross, conductor Scott Gendel, piano

CANTABILE

Michael Ross, conductor Scott Gendel, piano



COMBINED CHOIRS



lindonga za Jeriko (sung in Xhosa) Traditional South African

The walls of Jericho are tumbling down!

The power of song to fight against tyranny was a crucial part of the fight against apartheid in South Africa.

CANTABILE AND RAGAZZI



Gamaya (sung in Sanskrit)

John Paul Rudoi

Ian Disjardin, percussion

From untruth lead me to truth, from darkness lead me to light, from death lead me to immortality, Peace, Peace, Peace.

The mantra (a repeated sound, word, or prayer used as a meditation or invocation) in the text *Asato Ma Sadgamaya*, comes from one of the Upanishads, sacred Sanskrit texts likely written between 500 and 700 BCE. They form the philosophical and theoretical framework of Hinduism. The composer was influenced by traditional Vedric chant where melodies move above and below a drone pitch. We discussed the power of ritual and repetition and how it can be used to both strengthen and fight against tyranny.

CANTILENA



I Have a Million Nightingales

Linda Hirschhorn (b. 1947) Text by Mahmoud Darwish (1941-2008)

You may fasten my chains Deprive me of my books and tobacco You may fill my mouth with earth Poetry will feed my heart, like blood It is salt to the bread And liquid to the eye I will write with nails, eye-sockets, daggers I will recite it in my prison cell In the hathroom in the stable— Under the whip— Under the chains— In spite of my handcuffs I have a million nightingales On the branches of my heart Singing the song of liberation.

This piece literally describes our season theme and explains why the poet (not necessarily a military warrior) is to be feared by a tyrant. The poem, "Defiance," is written from the perspective of an imprisoned poet and describes multiple forms of mental and physical torture that humans can inflict on another human, but ends with the strong and defiant statement that the poet will continue on because: "I have a million nightingales on the branches of my heart singing the song of liberation." Poets might be temporarily contained, but never silenced.

Love Learns By Laughing

Thomas Morley (1557-1602)

In large and small ways, the poet's perspective may not always follow the mainstream societal norms. This 16th century madrigal takes a light look at how a person might not always follow the expected path of flirting, falling in love, and then assuming the harder responsibilities that come with a relationship.

Lift Thine Eyes (from Elijah)

Felix Mendelssohn (1809-1847)

In this famous trio, the prophet, Elijah, is out of hope for himself and the people of Israel after speaking an unpopular truth to people unwilling and unable to believe him or listen. Three angels appear and encourage him and remind him that his hope is not in people believing him or in popularity, but in the Lord. In an oratorio full of thick orchestration, this a cappella trio sung by three soprano soloists is breathtaking in its beauty and simplicity.

Gate Gate

Brian Tate (b. 1954)

As we discussed the role of poets (creators, debaters, artists, truth speakers) in our world to remind us that there are more perspectives than our own and more ways of thinking about issues than we know, it seemed important to wrestle with ideas that were not familiar to all of us. The Judeo-Christian way of seeing the world informs a lot of western music, so this text from the *Heart Sutra* (in Sanskrit, *Prajnaparamita Hrdaya*), possibly the best known text of Mahayana Buddhism, gave us the opportunity to try and wrap our brain around another way of knowing.

Our text comes from the end of the *Heart Sutra*: "Gate gate paragate parasamgate bodhi svaha!" The basic translation is: "Gone (or ferried) with everyone to the other shore right now!" On first glance, from the way we normally understand language, "everyone gone" seems not that positive, but as we read more about Buddhist thinking, we came to understand that there are other ways of understanding existence and the "everyone gone" shifted to a feeling that many Cantilena members described as "relief." One student wrote, "The overall feeling of the song is one of all burdens being lifted and we are suddenly freed from all of the limitations of our body and brain—but not death, just a different way of being in life."

RAGAZZI



Now I Walk in Beauty

Gregg Smith Text inspired by Navajo ideals

For many years, the singers of Ragazzi searched for a meaningful song to be a rehearsal-ending tradition. This song, with its simple modal melody and thoughtful text, captures Ragazzi in four lines. We are a group of high schoolaged tenor and bass singers who think, empathize, support each other, and look for the beauty in the world and in music.

Redemption Song

Bob Marley (1945-1981), arr. Ross

Ragazzi singers spent time this semester focusing on Reggae and other music (our "song of the week") from mostly Black artists that dealt with our theme. In looking at Bob Marley's song, we discovered his worldviews woven into his lyrics, including ideas taken directly from Marcus Garvey. Written in 1979, just as he was diagnosed with cancer, the original version of this song is a stark contrast to the typical reggae style. To honor Marley, we present the song in an equally stark choral style.

Circlesong Seven

Bobby McFerrin (b. 1950)

Time to sing - we'll teach you!

Abraham Lincoln Walks at Midnight

Abbie Betinis (b. 1980)

Greg Hinz, snare drum

Vachel Lindsay's 1914 poem depicts the ghostly figure of a departed Lincoln restlessly roaming the streets of Springfield, burdened by the persistent tragedy of war. Betinis sets the text as a quasi-film score, with a lone snare drum part evoking the sounds of war and an undulating piano accompaniment highlighting Lincoln's unrest. In the poet's imagination, "Lincoln's head is bowed. He thinks on men and kings. Yea, when the sick world cries, how can he sleep?"

Fey-O

Traditional Haitian, arr. Sperry

(sung in Haitian Creole)

Ian Disjardin, percussion

Herbs, save my life from this misery.

My son is sick, I run to the home of the healer

If you're a good healer, you'll save my life from this misery.

This traditional Haitian Creole song hails from the Vodou religion (often known as Voodoo), which combines traditions of Catholicism with West and Central African religious traditions. This is a song of healing, using the power of repetition to bring literal healing to the listener.

CANTABILE



Sed Diabolus (sung in Latin)

Hildegard von Bingen (1098-1179)

But the devil, in his envy, mocked that of the Divine, thus none of God's works remained unspoiled.

Hildegard von Bingen was an extraordinary woman: she was a skilled writer, composer, mystic, philosopher, and nun. More than 800 years later, her finely crafted chants and antiphons still exist as a testament to the power of her work. This short chant, from a collection of music she wrote to honor St. Ursula, combines a slowly expanding melody with her stark poetry. We present our own arrangement of the piece, which combines traditional chant performance practice with our own "modern" take.

Bachuri Le'an Tisa (sung in Hebrew)

Gideon Klein (1919-1945)

Avery Brutosky, soprano

My boy, where are you going? My precious one, it's all over.

Gideon Klein was a Czech pianist, conductor, and composer who spent the last years of his life in the Theresienstadt concentration camp. He was an important part of the rich cultural life there, and wrote many works. This short song was performed in 1942 in Theresienstadt as part of a group of folk song arrangements, but it is not a folk song. Instead, Klein wrote a new piece, disguised as a folk song, with a text that was a thinly-veiled comment on life in the concentration camp.

Mouth Music

Traditional Scots, arr. Keane/Faulkner

Joe Bernstein, bodhrán

From the Scots Gaelic tradition of "diddling," this piece is meant to accompany dancing. The lyrics and rhythms are merely stand-ins for instrumental lines; the actual words are meaningless.

Cantabile has embraced this beautiful song, as sung by the Wailin' Jennys, as a quasi-anthem to represent our entire season together. The power of "one voice," the power of "all of us" is the power to learn from each other, to work against tyranny, and to create a supportive community.

THE CARREL PRAY MUSIC EDUCATOR OF THE YEAR AWARD TO BEVERLY TAYLOR

CANTABILE AND ALUMNI



Cantabile alumni are invited to join us on stage.

Sisters, Now our Meeting is Over

Traditional Quaker song

At the end of a Cantabile rehearsal in January 2003, our tradition was born. Since then we have ended every Sunday night singing this song together.

COMBINED CHOIRS



National Anthem of Ukraine (sung in Ukrainian)

Mykhailo Verbytsky (1815-1870) Text by Pavlo Chubynsky

The glory and freedom of Ukraine has not yet perished Luck will smile on us Ukrainians.

Our enemies will die, as the dew does in the sunshine, and we, too, will live happily in our land.

We'll not spare either our souls or bodies to get freedom and we'll prove that we are of Kozak kin.

MBC • MYC • MCC

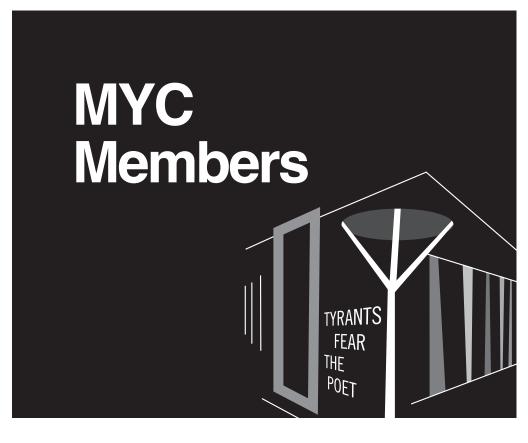
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SAT JUL 23

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Spend the morning with old friends in our new home!

9am - Noon • 1055 E Mifflin • Madison



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Lydia Elwert

Emily Graybar Johanna Havas Cecelia Jaeger Eva Kernkamp Corinne Kuenzi Joev Mclees Violet Miller Lia Molle Cecilia Myers Tenzin Nyidon Lina Padlin Luella Padlin Cora Rogers Fiona Schultz Kinsey Sinclair Abigail Soukup Maci Stauffacher Hannah Tang Sylvia Weiser Elise Whittington Norah Whittington

CON GIOIA

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Eleanor Cunningham

Lily Davidson

Billie Denny-Omdahl

Helena Fruit

Leyre García-Ramirez

Marian Good Bradie Greiber Maeve Hallaran

Mackenzie Albis Hutchings

Alma Lusson Emma Meyer Katherine Moore Cora O'Callaghan Jojo Olson

Jojo Olson Ella Orrock Treva Pollock Claire Rattmann Sophia Richards Evelyn Ross-Moore

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Eleanor Winkle-Wagner

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CANTABILE

Phoebe Yeun

Adela Arrington Ava Bachhuber Sylvia Bazsali Avery Brutosky Evelyn Busse Eleanor Byrnes Lana Fabish Julia Flynn Addy Heibler Gabby Hellmer Sasha Henes Allison Kolimaga Eva Malueg Elise Mangan Lindsay Mangan Carita Marino Maggie Matthews Brianna McCosky Emilia Nicometo Devika Pal Grace Rosholt Kaysa Simonson Sophie Smith Audrey Stokosa Olivia Van Dyke Laura Wang Claire Wiley Peyton Yancey

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Gadea García-Ramirez

Sophia Hernandez

Sam Greve

Agnes Hicken-Mackey Sarinah Hicken-Mackey Annabel Hilcove Ciaran Klingele Iuliet Lee Marcus Lee **Judah Martin** Zoe Martin Elia Masrour Patrick Mayeshiba Athena McKindsey Alvson Midlikowski

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